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after the above number are taken off." After 14 years the plates are still in existence and ready for the press whenever called for.

PASTEL PAINTING ON VELLUM.

THE most delicate crayon paintings are executed upon vellum, which should be specially prepared; although many of the most exquisite drawings of Sir Thomas Lawrence and others were done only in red and black chalks, and without any preparation of the skin.

There is a rough and a smooth side to the vellum; it is scarcely necessary to say that it is the even smooth side that must be worked into texture, for which purpose finest sand-paper is used. A piece of this paper, held in the fingers, and rubbed with firmness on the skin, will break up the vellum into that rough surface favorable to the reception of the crayon. The method of effecting this is to rub circularly, not back and forward, and thus to pass over the entire piece of vellum, until the whole presents a surface similar to, but much more uniform than, the wrong side of a piece of leather. The process demands some firmness of hand, and the exercise of a little patience; but the artist has his reward in the delicacy and brilliancy of the finished work. The white powder disengaged in the course of rubbing must be dusted off when it prevents the artist from seeing the progress he is making, and the operation must be continued until the entire surface of the vellum has been raised into an even nap. If any patches of the smooth surface remain, the difference between these and the fretted surface will at once appear in working the picture.

We suppose that the vellum which has been fixed to the board is of the size required for the contemplated picture. When the face has been sufficiently roughened, it is transferred to a stretching frame, and strained over a backing of very fine canvas, or canvas over which smooth paper has been pasted; and the vellum must be laid down so carefully that no inequality shall exist in the cloth or paper beneath it. It is then ready for the easel.

For feminine and youthful portraiture, vellum is preferable to paper; it supports the delicacy and brilliancy of the complexion of women and children, and the surface better represents the fine textures natural to such studies. The drawing of the head may be made out with red chalk, or a hard gray crayon. The outline and first drawing will be superseded by color; the lines, therefore, are slight, so as to be easily effaceable. In drawing, however, a head in which the color and workings are stronger than in feminine and youthful portraiture, charcoal or a dark hard crayon may be used. With the following colors and gradations, portraits and heads of any degree of force or delicacy may be executed:

White,	Gray,
Naples Yellow,	Raw Umber,
Yellow Ochre,	Burnt Umber,
Light Red,	Burnt Sienna,
Vermilion,	Cologne Earth,
Madder,	Warm Browns,
Lake,	Black.
Indian Red,	

In executing the portrait of a lady, after the first outline, draw and carefully make out, with color true

to nature, the eyes, nose, and mouth. To be properly done, this must occupy some time; indeed, when the student has had some experience, he will find that when these features have been exactly modelled, very little beyond this will be required as finish. We suppose that the features are well pronounced in the sitter, that is, that she has been placed in a light favorable to the rounding of the head, and the marking of the features.

In dealing with the breadths of the face, the gradations of shade had better be rubbed in first with some flat tinted gray, but short of the force and depth of nature. This must be done with the finger, and if the tones of nature be observed and followed, it will produce some resemblance to the sitter as to the drawing, though perhaps not as to the complexion.

It is sometimes usual to commence the breadths of the face by rubbing in white where the brightest lights occur, as a suitable dead color for the high tints which must follow. It is also the practice of eminent crayonists to proceed at once to the tints, as they appear in nature, which can be done very successfully in pastel painting. Although the colors are reduced to tints and gradations in crayon painting, it must not be supposed that they can be laid in such a sequence on the vellum, and be so left; they must be mixed and blended with the finger, for without manipulation of this

perhaps a tint of the three, composed with the finger on the vellum. The more strongly tinted masculine complexion may be imitated from the same selection of colors and tints, employing the stronger tones of yellow ochre, light red, vermilion, and lake. The shades and markings may be umber, slightly qualified with lake or Indian red.

When the coloring has been brought up as nearly as possible to nature, the features may be finished by defining the markings and drawings of the eyes, slightly forcing the shade which relieves the nose and rounds the shaded side of the head. The drawing of the mouth must be retouched, and the shades relieving the chin laid in to the strength of nature. The colors for light hair are formed of white, yellow, and the lighter tints of the umbers, burnt sienna, and black; and for dark hair, the same colors in their strongest tones, as also Cologne earth, Vandyck and other browns. One of the greatest charms in pastel studies being their softness every approach to hardness of line must be sedulously avoided.

FIXING CRAYON PICTURES.

WITH common care, crayon drawings are as easily preserved as any other works of art. In France especially, crayon works of the best period, showing

the perfection of the art, are by no means rare, and these generally are in excellent condition. It is probable that much of the change which the earlier crayon works may have undergone has resulted from the imperfection of the materials employed.

The following is a recipe for a composition to fix and solidify crayon drawings: Boil half an ounce of gelatine, which has been steeped twenty-four hours beforehand in three pints of water. When the gelatine is quite melted, and the liquid boils; add half an ounce of white curd soap, cut into very small and thin pieces, that it may be quickly dissolved. Let the whole boil a quarter of an hour, and add

a quarter of an ounce of powdered alum. Allow it to settle, and filter it through fine muslin, before the liquor be entirely cold. Add half a pint of spirits of wine to this mixture when cold, and shake the whole well together. This composition must be kept well corked, and before being used must be warmed in a water-bath.

To fix by aspersion, dissolve in a water-bath two drams of isinglass in a pint of water, and to this add two pints of spirits of wine. This compound is applied to the back of the picture by means of a brush, which, being dipped in it, the hair is bent back, and by being allowed to recover itself by its own elasticity, distributes the liquid very equally over the paper.

To fix by steam, a tin vessel, with a tight-fitting lid is necessary. From the side of this vessel, near to the lid, projects a pipe five or six inches long, having a small rose head, perforated with numerous small holes, after the manner of the common garden watering-pot. Into this vessel are put two ounces of spirits of wine, and two drams of powdered sugar candy. While this compound is boiling, the steam, which issues from the rose head of the pipe, must be directed to the back of the picture, until the paper and the colors are perfectly saturated. The colors then become fixed.



"DANIEL IN THE DEN OF LIONS." BY RUBENS.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

kind, even the most cunning art in the mixture of tints avails little. The highest lights may be wrought with tints of vermilion and Naples yellow, or the lightest degrees of yellow ochre, blended with the finger into a softness in which neither the red nor the yellow shall prevail.

According to the strength of the color which may tint the cheeks, the lighter degrees of vermilion or madder may be employed, and this must be blended and softened into the general complexion, working always with the finger. In order that the endless diversity of hue generally observable in a face may be successfully imitated, it will be necessary to follow nature by working yellows into reds, and reds into yellows, in such a manner as to leave neither color in undue preponderance. Having worked the lighter breadths into harmony, and nearly up to the force and brilliancy of nature, it will be necessary to harmonize the shadows.

It was a principle of Vandyck that there was no color in the shade of flesh. This is the true principle of the shade of delicate tints; and, in order to realize this neutral, of which gray is always the base, the gray which was rubbed into the shaded passages must be qualified slightly with yellow, red, or raw umber, or